

OPTIMISTIC-OPTICALITY
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ABSTRACT:

This work does not start with an idea; it starts with many ideas that serendipitously contextualize as the work evolves. Utilizing time, space, patterning and color, along with geometric and volumetric forms, I lead viewers to experience the tension between illusionistic space and the medium's physical characteristics. By deploying a color rhythm with a pinball-like saccade motion, the viewer is visually drawn into a mental vortex. Drafted lines reference unspecified, archetypal structures and spaces. The underlying architecture is uncovered and interwoven in the processes. In this paradigm, fact and illusion are equals that work in tandem to create a pool of potential signifiers. My Masonic Bohemian ancestors are the ideological and poetical structures that form these ideas. The work's context is imbued with references to early Pop and Op Art, carnivals and semiotics. The entire body of work possesses fluctuating variables that support or suspend meaning in various contexts.

My artistic paradigm utilizes certain processes and conceptual strategies even before the construction of the work has begun. However, an equally important variable inherent in my process is the promotion of intuitive and serendipitous discovery over the course of time as a work begins and ends. Vulnerability keeps me honest as an artist, thinker, and inventor. This vulnerability is important in acknowledging the human limitations on what can conceivably be known and signified. Some facets of all artistic phenomena are simply and beautifully perfect in their many mysterious peculiar characteristics for reasons that may be elusive or bigger than us.

The aesthetics of my work intentionally embraces these ideologies by acknowledging the absence of matter and drawing attention to the air, the space itself, as a functional medium and essential component of these pieces. The work is about what is not physically present as much as it is about what is present. A break or negative gap in a pattern alludes to the negative space while simultaneously alluding to the positive space in and around it. For example, the shadows cast from my corner string installation works intentionally magnify the space in-between the physicality of the actual strings. These characteristics serve as a metaphor for what can and cannot be communicated, for what can and cannot be seen. This void demands that the viewer's imagination participates in a game of filling in the gaps. Ultimately, the space in-between the corner yarn works and the suspended yarn work are about air and multiple possibilities. Negative space serves as a vehicle to express the hidden geometry of space that, though undetectable by the human eye, is described in recent quantum physics research. Viewers find themselves part of the work, environmental variables that expand or complete the work. Just as a metronome sways from side-to-side, the viewer sways at a tempo specific to how one's body

navigates space and time. All four corners of the gallery were roped off to stimulate a cylindrical and side-to-side transitioning movement within the installation. This cylindricity conceptually references a reality with no real beginning or end; it promotes innumerable meanings and viewing possibilities.

The exuberant saturated color harmonies create a saccade of visual movement from side to side. In a metaphorical sense, meaning also pulses from side to side. The abstract geometric form and color references-carnivals, games, harmony, balance, rhythm, color-charts, semiotics, Op Art, electronics, and a whole magnitude of other potential signifiers. A multitude of metaphors are drawn from games. Games generally have fluctuating variables; the ebb and flow of ever changing probabilities determine the likelihood of certain events to occur. The viewer becomes a probability factor in the game when they search for my meaning. As they search for my meaning, they discover their own meanings.

The environment as a whole also promotes a playful self-referencing aesthetic. Certain characteristics in one work may subside in another work next to it, and in some cases, certain characteristics from one work may also morph into another work at the other side of the room. The drips found in the only two drip paintings at the far ends of the rectangular installation, reference the suspended spinning yarn work in front of them and vice versa. The visual repetitions saccade the viewers eyes back and forth through space and time. The negative space on the patterns and paintings also reference the space in-between the suspended-yarn spinning works and corner yarn works. The corners are all blocked off yet the inversion of the corner is now situated at both of the far ends of the

installation, subtly reinventing the actual gallery space and one's perception. The four pattern paintings on the wall all play off of the inversion of the one prior to itself.

The historic tradition of western painting places a tremendous emphasis on the illusion of space and atmosphere. Even something as aesthetically flat as Japanese woodblock prints still emphasize a distorted abstract environment, so ultimately, these prints play with the arrangement in which space is perceived. Something quite abstract and magical happens when a two-dimensional surface creates the illusion of space. My volumetric paintings and string installations not only continue in this tradition of the illusion of space, but they physically inhabit a three dimensional sculptural space.

Some of the best things that happen in my new works are totally unexpected and mysterious to me. By referencing all categories of artistic expression at the same time it stimulates my curiosity to dig further into new processes that communicate in fresh and unprecedented ways with viewers. Some art terms and classifications could in actuality misinform people and limit artists. I want my works' message to deconstruct these classifications. The moment I lump myself into a category such as a painter is the moment I limit the artistic possibilities that reside in future discovery.

Ultimately, I want my work to communicate a multi-dimensional framework and environment. Discovery is the thread that connects my volumetric paintings and installation work. My work is about change and chance, not predictability. Just as I want the work to take me to some playground of thoughts, I want the viewer to venture to their own inventive space. Instead of asking, "What does it mean?" let us ask more

appropriately, “How does it work?”, “Where does it take us?” In the end, let us participate in new modes of critique, allowing the visual conversations to develop.